



List updated 1/3/2022

INT 84ZX has been cancelled 1/3/2022

## PLEASE READ THE FOLLOWING INFO ABOUT HONOR SEMINARS

Seminars are restricted to students currently enrolled in the College Honors Program through College of Letters and Science, or students in the College of Creative Studies.

Honor Seminars (INT 84's) are **two-unit** courses that provide an opportunity for research exploration in various disciplines and consider advanced studies beyond college. Honor seminars are for **First and Second-year students**. To earn honors credit, seminars must be completed with a **letter grade** of B or higher. Eligible students may take 8 units maximum of INT 84 seminars.

- **NO ADD CODES** will be given out for Honors Seminars. Please **DO NOT** email the instructor asking for one. \*The only seminar that is ADD CODE ONLY is INT 84ZX. Details below.
- **INT 84 Honors Seminars are lower-division and designed with First and Second-year students in mind.** If you are a First or Second-year students in the Letters & Science Honors Program but have "Senior" standing due to units, you may request an exception to *bypass* this "Senior" unit restriction by emailing me at [kvonderlieth@ucsb.edu](mailto:kvonderlieth@ucsb.edu) \*If you email me for a bypass - Please include your PERM & which "3" INT 84's you would like to bypass the unit restriction. Once a student receives the bypass, you must still enroll through GOLD during your active pass time, space remaining. A bypass does not override the unit cap in a given pass time of 10 units during Pass1.
- If you are in your Third or Fourth-year, you are **NOT** eligible to bypass the Senior unit standing restriction. No exceptions. Please read our website about the other opportunities to gain honor experiences. Like honor contracts, auto courses, etc.

\*Please note if your class is not a 10-week course the add/drop deadline may be earlier.

# WINTER 2022 Honors Seminars

## INT 84AH - "INT 84AH: Special Relativity for Pedestrians "

- **Seminar Type:** Honors
- **Department:** Physics
- **Instructor:** Tengiz Bibilashvili
- **Instructor Email:** tbib@physics.ucsb.edu
- **Day - Time - Room:** Wednesday 5:00-6:50 in GIRV 2119
- **Enroll Code:** 27821

**Course Description:** The goal of the seminar is to teach Special Relativity (SR) using Einstein Notation (EN). The class is designed for enthusiastic students with no or little background in SR. Prerequisite Physics 8, or Physics 21, or at least concurrent enrollment in Physics 21. First we will see how EN is used in non-relativistic physics. Then we will learn SR using EN. At the end we will explore how relativistic kinematics is used in High Energy Experiments (HEX) in colliders (like LHC). Good grasp of EN will prepare students to better understand General Covariance of Physics laws like Maxwell's equations in Electromagnetism.

**Bio:** Dr. B aka Tengiz Bibilashvili earned his Ph. D. at Tbilisi State University. His Ph. D. thesis was about Non-equilibrium Quantum Field Diagrammatic. Later he focused on teaching physics and he prepared several Gold, Silver and Bronze Medal winners at the International Physics Olympiads based on physics problem solving.

## INT 84BC - "Yoga: Theory, Culture & Practice"

- **Seminar Type:** Honors
- **Department:** Black Studies
- **Instructor:** Roberto Strongman
- **Instructor Email:** rstrongman@ucsb.edu
- **Day - Time - Room:** Monday 2:00-3:50 in PHELP 2524
- **Enroll Code:** 27847

**Course Description:** Yoga is a Sanskrit term that can be best translated as "Integration." The course aims to develop an integral understanding of the history of yogic knowledges with roots in South Asia, creolization with XIX Century European body culture during the era of British imperialism, and a capitalist and often culturally-appropriative global spread in the late XX Century and beyond. This historical and philosophical material will be "yoked" (a cognate of "yoga") with a physical asana practice: the class will be organized in weekly two-hour sessions, with the first hour devoted to lecture, presentation, discussion and journal writing and the second hour to a physical postural and breathing practice thematically wedded to the readings. As such, the deeper, even metaphysical, goal of the course will be to bring "union" to the budding scholar, fomenting a balanced, equanimous and holistic body-mind.

**Bio:** Ph.D. Literature (UCSD 2003). I am a scholar of embodiment, specializing in trance states. My latest book "Queering Black Atlantic Religions" (Duke UP, 2019) speaks to my interest in fomenting an awareness of the unity within the body-mind construct, the goal of "yoga." In addition to my academic credentials, I am also certified as a massage therapist by the state of California and as a yoga instructor at the 500-hour level (the highest recognizable credential in the field).

## **INT 84BF - "Performance and Protest"**

- **Seminar Type:** *Honors*
- **Department:** Theater and Dance
- **Instructor:** Jessica Nakamura
- **Instructor Email:** jnakamura@ucsb.edu
- **Day - Time - Room:** Thursday 3:00-4:50 in TD-W 2517
- **Enroll Code:** 65599

**Course Description:** This seminar introduces students to the interdisciplinary field of performance studies by exploring the relationship between performance and protest. Covering a range of protests and performances, from the 1968 student and worker protests in Europe and the US to the 2017 Women's March in Washington to the 2020 Black Lives Matter protests, the course will explore the role of performance in protest movements and contemplate how artistic performances work as protests. We will think of protest as performance, identifying mechanisms of display, spectacle, and embodiment. And we will look at performance forms that are, themselves, forms of protest. Assignments will include designing a performance element for a protest and critically analyzing the performance of a live (or recorded, depending on access) protest.

**Bio:** Jessica Nakamura is an Associate Professor in Theater and Dance, specializing in East Asian theater and performance. Her research interests include the relationship between performance and politics, performance and the everyday, performance art, and visual culture.

## **INT 84BU - "What is Utopia?"**

- **Seminar Type:** *Honors*
- **Department:** History of Art & Architecture
- **Instructor:** Volker M Welter
- **Instructor Email:** welter@arthistory.ucsb.edu
- **Day - Time - Room:** Tuesday 8:00-9:50 in HSSB 2201
- **Enroll Code:** 59717

**Course Description:** For centuries visions of perfect societies and ideal cities have occupied the human mind. But what is Utopia? A no-place (Ou-topia), a good-place (Eu-topia), or both? This seminar will read and discuss classic Western accounts of Utopia by, for example, Thomas More, Margaret Cavendish, Francis Bacon, Edward Bellamy, William Morris, Theodor Herzl, Charlotte Perkins Gilman, Yevgeny Zamyatin, Thea von Harbou, Ayn Rand, B. F. Skinner, Ernest Callenbach, and others.

**Bio:** Professor Volker M. Welter teaches modern architectural history and theory in the Dept. of the History of Art & Architecture. His teaching focuses in particular on the aesthetics of architecture, and the often strenuous

relationship between architecture and the natural world. He is also fascinated by Utopian thoughts which have inspired many architects and designers to propose visionary cities and societies of tomorrow.

## INT 84CC - "Art From Machines: Computer Numerical Control in the Hands of Creators"

- **Seminar Type:** Honors
- **Department:** Theater and Dance
- **Instructor:** Greg Mitchell
- **Instructor Email:** gmitchell@ucsb.edu
- **Day - Time - Room:** Tuesday 3:00 PM-4:50 in TD-W 1530
- **Enroll Code:** 62323

**Course Description:** Contemporary design and art such as sculpture and installation often integrate diverse kinds of 21st century technologies into their creation and execution. Some of those technologies that were once out of the reach of individual or unfunded artists are now becoming ubiquitous. We'll introduce the class to technological processes, machines, and applications that integrate computer control with creative work by using them to iterate real world objects. We'll extrapolate how these processes can be used to design studio sized fabrications and structures that are scale-able to impressive physical creations.

**Bio:** Greg Mitchell is an Associate Professor of Theatre Design. His work in Scenic Design, Lighting Design, Art Direction for Television, Projection, and Video Design has been seen around the world. Professor Mitchell's recent projects have included Scenic, Lighting, and Costume designs for Arjuna's Dilemma, the first western style opera in Nepal. The Jazz-fusion cross cultural work was created as site specific production in one of the world's oldest Hindu temples, a UNESCO site at Patan Durbar Square in Kathmandu.

He collaborated with Opera Panama and the Panama Symphony Orchestra to design a site specific production of Macbeth in Panama City in the 400 year old ruin of the Convento de las Monjas Concepciones. In addition to scenery designed to accommodate the fragile archaeological site, he projection mapped the interior of the structure to create a media design that aligned with the architecture.

In Dublin, Ireland Professor Mitchell created an installation performing space in the Boys School at Smock Alley, the oldest extant theatre in Ireland, for the Creative Artists Collaborative involving a three story tall sculptural work and a projection mapping of the medieval architecture.

Recently he worked with Ping Chong and Company as a lighting and video projection designer on the new documentary-theatre production of Aan Yát'x'u Sáani: Noble People of the Land.

Theatre work includes Off-Broadway productions in New York City including Classical Theatre of Harlem's Tartuffe Supreme, Classic Stage Company's Tempest Tossed, Baruch Performing Arts The Actors Rap, 321 Arts A Night in the Mind of Jim Jones. Other notable New York productions encompass years of collaboration with the site specific Brave New World Rep which yielded a large scale immersive production of Shakespeare's The Tempest on the Coney Island Boardwalk, The Merry Wives of Windsor (Terrace), Lynn Nottage's Fabulation, and Fahrenheit 451 presented at the Prospect Park Amphitheatre as part of Celebrate Brooklyn's 2010 Season. He has designed numerous other productions in the city for organizations including Three Graces Theatre, New York Theatre Experiment, The New York International Fringe Festival, and the New York Musical Festival.

Professor Mitchell's regional theatre work spans hundreds of productions around the country including a multiple productions in Anchorage and Juneau Alaska for Perseverance Theatre Company, in Maine at the Pensobscot Theatre Company, and Theatre at Monmouth, and seasons as the resident designer at Washington DC's Source Theatre Company and Washington Stage Guild. Elsewhere his theatre designs have been seen at Mac-Haydn (NY), Curtain Call (NY), Alpine Theatre Project (MT), The Kennedy Center (DC), The Studio Theatre, (DC), African Continuum Theatre Company (DC), Tsunami Theatre (DC), Washington Shakespeare Company (DC), Imagination Stage (MD), Rep Stage (MD), Sierra Rep (CA), Summer Rep (CA), Hackmatack Playhouse (ME), American Stage Festival (NH), Playhouse on the Square (TN), Texas Shakespeare Festival (TX), Bristol Riverside Theatre (PA), Capital Playhouse (WA), and The Historic Iao Theatre (HI).

Design for opera includes international productions in Nepal, Panama, and the costumes for Tannhauser in Tirana Albania for their national theatre Teatri Kombetar i Operas dhe i Baletit. He has worked on the development of new operas including a commission for the Princess Sophia about the sinking of a passenger ship off the Alaskan coast in 1918, and Llantos about the intersection of Gypsies and Jews during the inquisition. He has designed multiple productions for the Capital City Opera (DC), Juilliard Opera (NY), New Opera NYC (NY), and Opera Modesto (CA), and Chicago Opera Theatre (upcoming).

As an art director and assistant art director, Professor Mitchell has worked on projects for ESPN, CNBC, MTV, and VH1.

In educational theatre, Professor Mitchell has served as guest artist, lecturer, or faculty member at the University of Maine at Orono, Whitman College, Fort Lewis College, Catholic University, CUNY Laguardia, and Kathmandu University School of the Arts.

His work outside of the theatre includes planning and designing events, architectural spaces, and interactive installations for clients such as Heineken, Pink, The Food Network, Vornado Realty NYC, among many others. The range of this work spans turning a half acre of New York's meat packing district into a Pumpkin Patch for Old Navy to multi-story interactive incendiary art for Nevada's Burning Man.

Professor Mitchell is a proud member of USA Local 829, the union of stage designers. His work has been nominated for several awards including the Helen Hayes Award, Broadwayworld Awards, and Indy Awards.

## INT 84CL - “Afro-Peruvian Identities in Poetry, Music, and Dance: Combating Racism in Present-Day Peru”

- **Seminar Type:** *Honors*
- **Department:** Spanish and Portuguese
- **Instructor:** Silvia Bermúdez
- **Instructor Email:** bermudez@spanport.ucsb.edu
- **Day - Time - Room:** Wednesday 3:00-4:50 in HSSB 3201
- **Enroll Code:** 60731

### **Course Description:**

The purpose of this seminar is to map out the pivotal African influence on Peruvian culture by paying attention to three modes of artistic practice: poetry, music, and dance. We will investigate the ways in which the nation’s vibrant Afro-Peruvian culture further enriches its multicultural identity. We will take as point of departure the racialization processes brought about by the Spanish colonization and the formation of the Viceroyalty of Peru (the first Black slaves arrive in Peru in the sixteenth century) and focus on the politics of slavery in the sainthood of the Afro-Peruvian Saint Martín of Porres Lima 1579-1639). We'll fast-forward to the 1960s, and study poems in English translation by Nicomedes Santa Cruz Gamarra, poet, activist, journalist, who will begin to formulate a "Peruvian Black Consciousness" in the last four decades of the 20th-Century. We'll also familiarize ourselves with the work by his older sister, choreographer Victoria Santa Cruz Gamarra, known as “the mother of Afro Peruvian dance and theater,” as well as with the work by the musical and dance ensemble Perú Negro, created in 1969 to preserve Peru's Black cultures and identities. The seminar concludes by studying performances by women artists Lucha Reyes, Susana Baca, and Eva Ayllón, and ends with the 2019 documentary *The Warrior Women of Afro-Peruvian Music*

**Bio:** Professor Silvia Bermúdez, currently the Chair of the Department of Spanish and Portuguese, spent her childhood and teenage years in Lima, Peru’s capital, where she grew-up listening and dancing to Andean and Afro-Peruvian music. It was on Peruvian TV that she first saw the impressive performances by musical and dance ensemble Perú Negro and learned of the efforts by leading ethnomusicologists Nicomedes Santa Cruz Gamarra and his sister Victoria Santa Cruz Gamarra to recuperate and document the lost cultural identity of Afro-Peruvians.

## INT 84CM - “Making Radio”

- **Seminar Type:** *Honors*
- **Department:** Music
- **Instructor:** David Novak
- **Instructor Email:** dnovak09@ucsb.edu
- **Day - Time - Room:** Monday 10:00-1:50 in Music Library 2406 *\*Class meets every other week of the quarter*
- **Enroll Code:** 60749

**Course Description:** This course focuses on the history and practice of radio production. Students will read about the history of radio, learn basic audio production, and work toward their own radio and podcast projects.

**Bio:** I am a professor in the Music Department, who teaches ethnomusicology and courses on film, media, globalization, and other topics. I research music's global circulation in contemporary Asia, and write about experimental music and sound art, as well as social and political contexts of music. Most importantly for this course, I am professionally and personally obsessed with popular music, as a listener, scholar, writer, musician, engineer, and radio host.

## INT 84CN - "Afrofuturism"

- **Seminar Type:** *Honors*
- **Department:** CCS Writing and Literature
- **Instructor:** Michelle Grue
- **Instructor Email:** mgrue@ucsb.edu
- **Day - Time - Room:** Tuesday 10:00-11:50 in SH 1432
- **Enroll Code:** 64832

**Course Description:** Afrofuturism re-envision the past, present, and future in order to show what the Black community does and can look like in imaginative and yet intensely real ways. In a time when people question how the past should be represented and a time when creative, diverse imaginings of the future are desperately needed, we will use Afrofuturism to speculate new possibilities in different areas: STEM, climate change, and land stewardship; representations of the past; and the ways music, the arts, and humanities are invigorated by Afrofuturist works. Come ready to discuss, come ready to listen, come ready to learn, come ready to imagine inclusive futures.

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## INT 84CO - "Channel Islands Literature: The Lone Woman of San Nicolas"

- **Seminar Type:** *Honors*
- **Department:** Germanic and Slavic Studies
- **Instructor:** Sara Pankenier Weld
- **Instructor Email:** saraweld@ucsb.edu
- **Day - Time - Room:** Friday 9:00-11:50 in PHELPS 6320 \*This seminar will meet the following Fridays and have a fieldtrip – Friday January 14th; Friday February 4th; and Friday March 4th, plus a multi-day field trip starting at 7:30am on February 19, 2022 - 6pm on February 21, 2022.
- **Enroll Code:** 65185

**Course Description:** In this recurring Honors Seminar on "Channel Islands Literature," students will discuss literature related to the Channel Islands, located off the coast of Santa Barbara, and, as long as conditions permit, visit the Channel Islands as part of a field trip for the course. In Winter 2022, the course will focus on "The Lone Woman of San Nicolas," whose story is fictionalized in Scott O'Dell's "Island of the Blue Dolphins."

The story of the Lone Woman of San Nicolas will be reexamined from a variety of viewpoints, including humanistic, historical, archeological, anthropological, and indigenous scholarly perspectives, including the recent literary response "Dear Miss Karana" by Eric Elliott. Students will work together on presentations and prepare a reflective final paper or project on a topic of their choice. As long as conditions permit, a majority of the course contact hours will take place during an intensive weekend field trip to the Channel Islands, so students should plan to be available to visit Santa Cruz Island by boat and spend time at the UC field station there on February 19-21, 2022. (If conditions do not permit, alternative field trips to local or mainland sites will be conducted in this period instead.)

**Bio:** Sara Pankenier Weld is a Professor of Russian and Comparative Literature and Chair of the Department of Germanic and Slavic Studies. She is also an islander by birth, tracing her lineage on a particular Swedish island for multiple centuries, and is delighted to share her passion for island literature and nature through this seminar about Channel Islands Literature. She lives in Mission Canyon in Santa Barbara where she often sees the Channel Islands off shore, which always makes her long to be out there. She has three school-age children whom she recently took backpacking on Santa Cruz Island.

## INT 84CQ - "Can Ecomodernism save the Earth?"

- **Seminar Type:** *Honors*
- **Department:** Earth Science
- **Instructor:** David Lea
- **Instructor Email:** lea@geol.ucsb.edu
- **Day - Time - Room:** Thursday 12:00-1:50 in HSSB 2202
- **Enroll Code:** 65821

**Course Description:** Ecomodernism is built around the idea that the maximum application of technology to environmental challenges is the best way to improve outcomes for both humans and the natural world (Details here: <http://www.ecomodernism.org/>). Hence Ecomodernism looks favorably on--for example--GMOs, nuclear power and climate geoengineering. Ecomodernism contrasts with the commonly-held environmental/sustainability idea that natural solutions are always better than technological ones; e.g. organic farming is better for the planet and people. This seminar will explore these ideas and the potential role of Ecomodernism in ensuring a survivable and sustainable future Earth.

**Bio:** See: <https://www.geol.ucsb.edu/people/david-lea>

## INT 84ZB - "Causes and Consequences of Sea-Level Rise: A Geologic Perspective"

- **Seminar Type:** *Honors*
- **Department:** Department of Earth Science
- **Instructor:** Alex Simms
- **Instructor Email:** asimms@geol.ucsb.edu
- **Day - Time - Room:** Thursday 4:00-4:50 in HSSB 1224 *\*This seminar will have an overnight camping trip. The tentative date for the trip is January 28-29th.*
- **Enroll Code:** 27938

**Course Description:** During this course we will discuss the causes of sea-level rise at several different time scales and its influence on the natural and geologic system. The course will include an overnight camping fieldtrip.

**Bio:** Alex Simms has over 20 years experience studying sea-level changes and coastal evolution. He has worked on coastline across the world including California, the Gulf of Mexico, Scotland, and Antarctica.

## **INT 84ZX - "The Sierra Nevada" – *This Seminar Has been Cancelled 1/3/2022***

- **Seminar Type:** Honors
- **Department:** ENVIRONMENTAL STUDIES
- **Instructor:** Peter Alagona
- **Instructor Email:** alagona@es.ucsb.edu
- **Day - Time - Room:** Monday 11:00-11:50 in Bren 4014 *\*This course includes a mandatory 5-day field trip to UCSB's Valentine Eastern Sierra Reserve in Mammoth Lakes.* This seminar is ADD CODE ONLY, please email the instructor.
- **Enroll Code:** 65805

**Course Description:** The goal of this seminar is to conduct an in-depth exploration of a California bioregion that can serve as a laboratory for applying key environmental studies concepts and critical thinking skills.

The Sierra Nevada is the longest and highest mountain range in the United States outside Alaska. It is California's dominant topographic feature, and it is the source of many of our state's most important natural resources. It was the site of California's earliest industrial developments and several of its first urban centers, but today it is better known for its forests, waterfalls, rivers, alpine lakes, granite peaks, national parks, ski slopes, and wilderness areas. It is home to some of the oldest and largest living things on earth, but since the mid-nineteenth century it has also experienced significant environmental damage--damage that continues today in the form of development, pollution, and increasingly destructive fires. It was once the world's most productive mining region, but today its most important natural resource for people, by far, is water.

Getting to know the Sierra Nevada could take a lifetime. In this course, students will get a taste of this wonderful place, and perhaps even become mini-experts. They will learn about the region's geography, geology, weather, climate, biogeography, ecology, and human history. They will also learn about the crucial role this thinly populated region plays in our state's culture and economy, and you will come to see why so many people consider the Sierra Nevada such a special place.

This course includes a mandatory 5-day field trip to UCSB's Valentine Eastern Sierra Reserve in Mammoth Lakes.

**Bio:** Peter Alagona is a professor of environmental history and conservation science in the Environmental Studies Program. His work explores what happens when humans share space and resources (their habitats) with other species: how we interact with non-human creatures, how we make sense of these interactions, why we fight so much about them, what we can learn from them, and how we might use these lessons to foster a more just, peaceful, humane, and sustainable society.